Pearson
BTEC International Level 3

Creative Media

Delivery Guide

Pearson BTEC International Level 3 Qualifications in Creative Media – Delivery Guide
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Introduction

What is the delivery guide?

The qualifications can be used to deliver any specific media discipline or as a general media programme. As an entirely new qualification design with fewer units and assessment points, the delivery guide is complementary support material for the BTEC International Level 3 in Creative Media. It was created to offer suggestions on how the qualifications can be delivered, based on wide discussions with teachers, experts and employers.

The delivery guide is not prescriptive, and you are free to use or adapt the guidance in any way you feel best suits your learners within the rules specified in the specification.

Moving to these qualifications

Making it easy to move from another qualification

You may be planning to start your new cohort on these qualifications or already have learners on a media programme. Either way, you should not have to significantly change the type of course design or assignments that you have been using. The transition can be quite seamless, and the following section has some suggestions to make this possible.

Starting these qualifications having previously delivered the 2010 QCF BTEC Nationals

The main difference here is that the qualifications are not split up into as many units. However, the assignments with mandatory and optional units you previously used should be a valid starting point, although you will need to map the assignments to the new common assessment criteria.

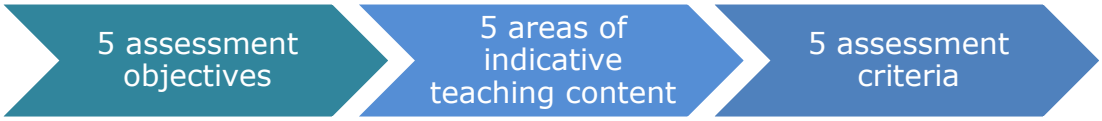
- Use all the assignments you used in the first year for *A1: Skills Development*, except for the assignment you delivered at the end of the year, which you can use for *A3: Creative Project*.
- Allow for a period of portfolio building at the end of the first set of assignments for A1 as these skills may not have been embedded in your previous first year assignments.
- For *B1: Personal Progression*, you may need to create or amend an assignment to cover this. If you were using units such as Units 4 or 15, you could use the assignments as a starting point as they cover much of the content.
- For *B3: Creative Industry Response or B4: Extended Creative Industry Response*, use several assignments that you ran in the second year as the advanced skills development. Then use the units that were previously incorporated into the final major project at the end of the second year as the summative assignment for B3 or B4.

Qualification design

How the assessment units work

To simplify these qualifications, it has been designed around five types of skill. Each assessment unit has a straightforward structure that clearly connects the objectives, teaching content and assessment criteria.

- Five assessment objectives
- Five areas of indicative teaching content
- Five assessment criteria:
    1. Informing ideas
    2. Problem solving
    3. Technical skills
    4. Professional practice
    5. Communication

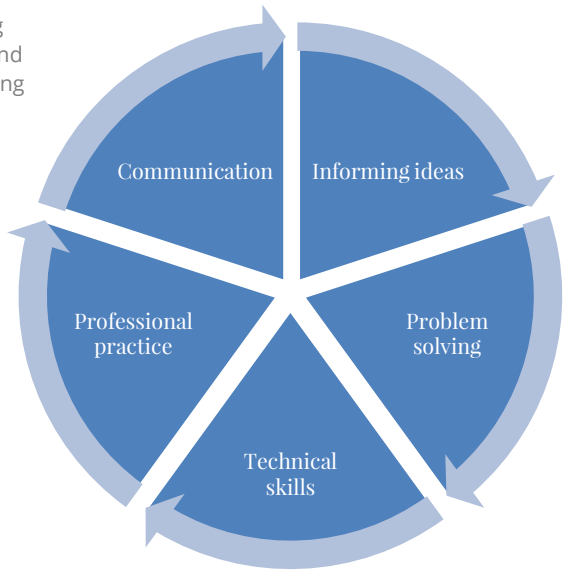


The five equal assessment criteria

The assessment criteria are not a series of tasks that are done separately. A practitioner will use all these five skills repeatedly when developing their work. As such, each of the criteria are equally weighted, meaning they should be given equal importance in a learner's development.

The five assessment criteria are assessed once for each of the assessment units across the qualification. The five grades per assessment unit are recorded individually, allowing for full compensation within a unit and across the qualification. An assessment record sheet is provided here.

AC5: Communication
Skills for communicating the meaning, purpose and function of work, including development, outcomes and presentation.



AC1: Informing ideas
Skills for informing the development of ideas and outcomes as they evolve and progress.

AC2: Problem solving
Skills for problem solving throughout the development by engaging with the brief and its requirements.

AC4: Professional practice
Skills for applying professionalism to the development through practice, project management and working safely.

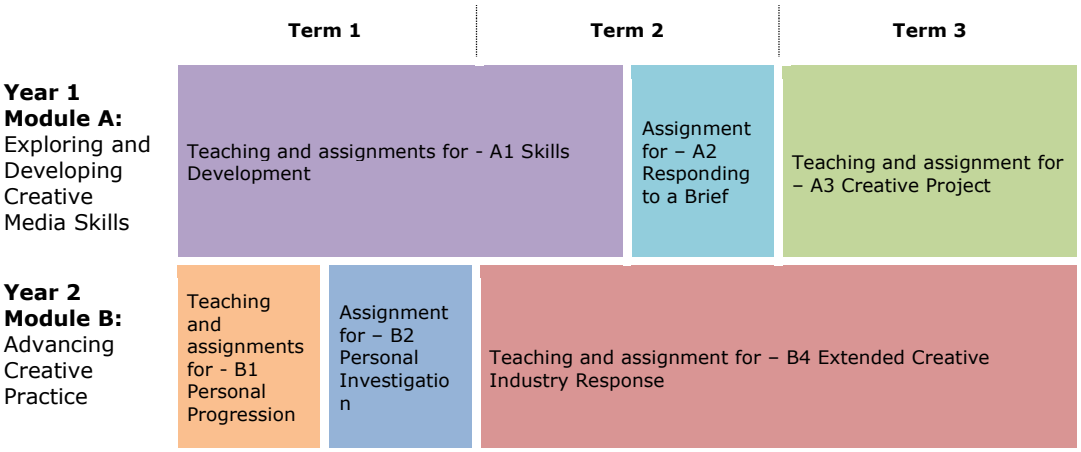
AC3: Technical skills
Technical skills that exploit the potential of media, materials, techniques and processes.

Planning

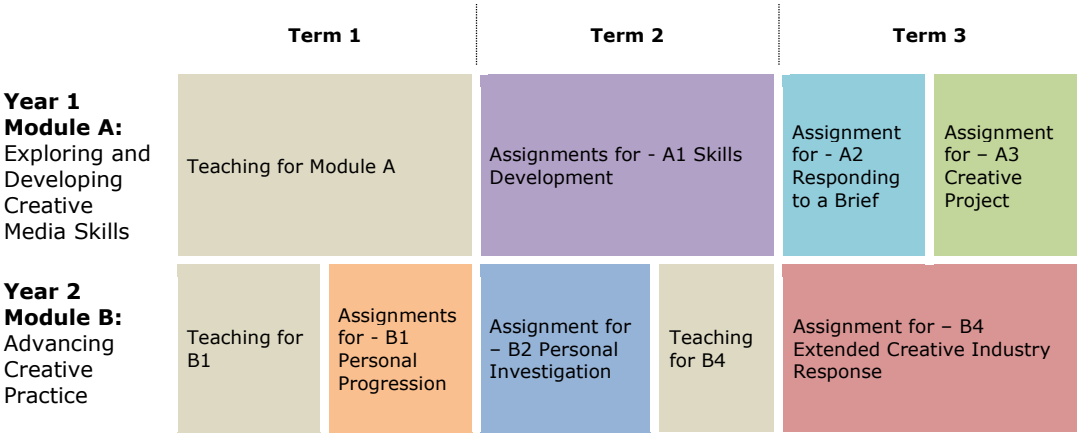
Structuring the programme

These qualifications are flexible, and you can design the programme around your needs, time frame, type of learner and teaching expertise. The following are suggestions of how an Extended Diploma could be structured to give learners the opportunity to reach their maximum potential.

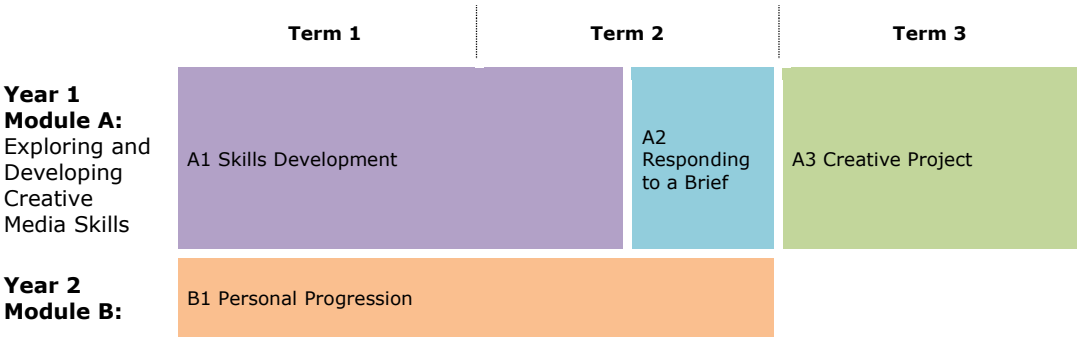
Version 1: integrating teaching and assignments


Term 1
Term 2
Term 3
Year 1 Module A: Exploring and Developing Creative Media Skills
Teaching and assignments for - A1 Skills Development
Assignment for – A2 Responding to a Brief
Teaching and assignment for – A3 Creative Project
Year 2 Module B: Advancing Creative Practice
Teaching and assignments for - B1 Personal Progression
Assignment for – B2 Personal Investigation
Teaching and assignment for – B4 Extended Creative Industry Response

Version 2: separating teaching and assignments


Term 1
Term 2
Term 3
Year 1 Module A: Exploring and Developing Creative Media Skills
Teaching for Module A
Assignments for - A1 Skills Development
Assignment for - A2 Responding to a Brief
Assignment for – A3 Creative Project
Year 2 Module B: Advancing Creative Practice
Teaching for B1
Assignments for - B1 Personal Progression
Assignment for – B2 Personal Investigation
Teaching for B4
Assignment for – B4 Extended Creative Industry Response

Version 3: running B1 in tandem with B2 and B4

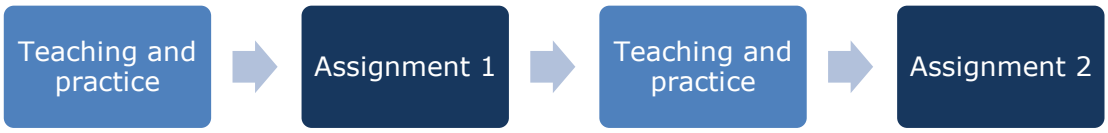


Teaching practice and assignment tasks

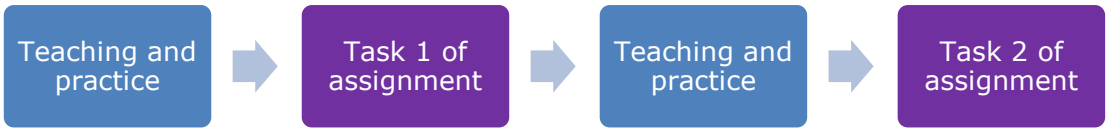
Teaching can take place before assignments or can continue once learners have been given assignments. However, it is important that the work learners submit has been produced independently.

You can use the following approaches to developing skills through teaching and practice and then applying skills in assignments.

Version 1 – teaching followed by an assignment



Version 2 – assignment tasks after smaller chunks of teaching



Assignments

Creating assignments

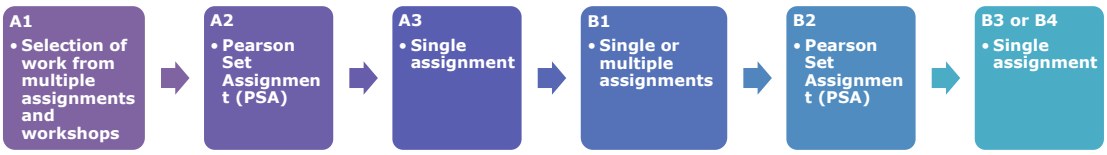
To achieve the assessment criteria, learners will need clear assignments that are designed around the teaching content and the corresponding five common assessment criteria.

Assignments do not always need to lead to assessment, they can be projects used as a teaching and skills building mechanism, or as ways to contextualise workshops, mini-briefs or sub-projects that lead up to a larger project or a summative assignment brief.

Delivery of assignments in assessment units

The assessment units have been given guided learning hours based on how a learner will develop throughout a programme. If you are unsure of how to deliver the assignments in the qualification, please contact the Subject Advisor for assistance.

- **A1** - assessed through multiple assignments.
- **A2** – assessed through a Pearson Set Assignment (PSA).
- **A3** - assessed through a single assignment, which may incorporate several options to allow engagement for all learners.
- **B1** - can be assessed through a single assignment or multiple assignments.
- **B2** - assessed through a Pearson Set Assignment (PSA).
- **B3 or B4 -** assessed through a single assignment, which may incorporate several options to allow engagement for all learners.



What to include in the assignment?

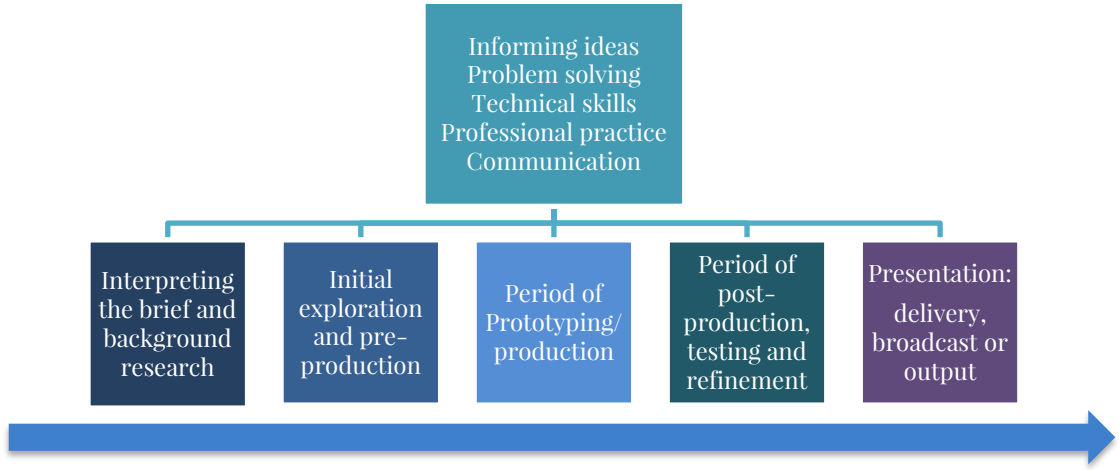
For examples of assignments, please see the qualification page on the Pearson website. To help learners prepare for industry practice, they will benefit from assignments with clear guidance on:

- Client or purpose
- Audience
- Context
- Required outcomes with guidance on how to apply and evidence the five skills in the assessment criteria
- Clear deadline

Guidance on covering assessment criteria in assignments

The five assessment criteria are not discrete skills that are applied on their own. They will all contribute to tasks that you set within assignments. Assessment should always be holistic and take place at the end of assessment units. This gives learners every opportunity to develop to the best of their ability.

A typical assignment should reflect how a practitioner would work in industry.



Types of assignment

You are free to design the types of assignment you feel will best prepare your learners; example assignments will be available.
Further information in assignments might include:

- inspirational starting points
- technical information on outcomes
- background and information about the client, such as their values scale, products, etc.

It may be useful to design assignments based on the progress learners have made. Those that have just started may need more guidance and support, whereas learners further on may require less. Some considerations may include:

Single outcome assignments may be useful earlier on where underpinning skills may still need to be developed with a lot of structure.

Multiple outcome assignments can support understanding of how practitioners work across multiple channels. For example, they could combine a magazine and social media advertising. Integrating products helps build the learner's ability to synthesise skills and awareness of audiences. This approach may be useful for large assignments such as A3 and B3 or B4.

Multidisciplinary assignments with tasks that require skills from across different disciplines can support experimental approaches. For example, a video project that requires 3D animation.

Written work assignments can support critical thinking and broaden opportunities for progression to non-production types of career, such as journalism. Assignments with only written outcomes can contribute to the summative assessment of A1 and B1, but may not be as suitable for the other, more practical, units.

Type of programme

Broad or focused

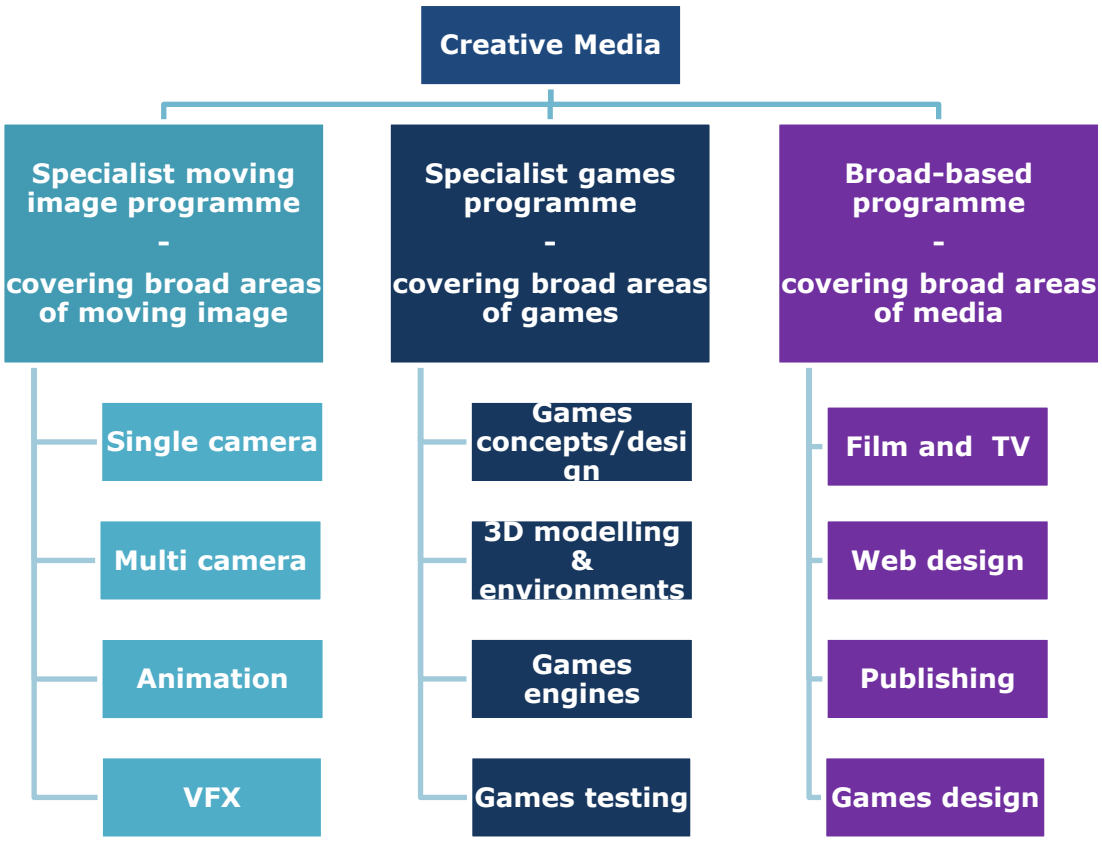
The qualifications can be used to deliver any specific media discipline or as a general media programme.

Providing progression opportunities

Whether you are designing a specialist or a broad programme, it is important to have the balanced skills coverage to best facilitate learner progression to HE programmes or employment. The following are some examples of programmes with balanced skills coverage that will both keep learners engaged and provide them with broad opportunities for progression.

Teaching content

Teaching content



A diverse approach to teaching, learning and practise of the content is encouraged to support inclusion, deep understanding, experimental development and differentiation. A range of teaching methods for the content is encouraged and could include any or all of the following.

- Workshops
- Seminars
- Lectures
- Critiques
- Discussions
- Masterclasses
- Mentoring
- Presentations
- Work experience
- Demonstrations
- Mini and extended projects
- Self-directed work
- Visits and field trips
- Collaboration
- Professional development

Covering the content

Learners should be taught all of the content in the modules with the exception of content within the Technical Skills area of Module A (see Technical Skills section below).

Some aspects of the content (such as those highlighted below) are clarified with examples, indicated by 'e.g.' These examples are indicative, and you should teach them as they relate to the programme and type of learner you are working with.

- **Interpreting a brief, a set of constraints or creative challenges**
  - Clients/audience/users and their needs.
  - Constraints, e.g. commercial context, time, budget, scope, format, platform, technical, materials and resources.
  - Purpose and function of work such as entertainment, promotion, information, education.
  - Understanding audiences and users:
    - demographics and their needs
    - anticipating their needs
    - representation and audience theories
    - audience, e.g. viewer, reader, player (single/multi), user, participant.

Teaching the content

You may find there are other alternatives that are equally valid to use, but it is important that learners do consider the main content headers and what possibilities there would be relating to that part of the content.

For example, in the content shown above, it would be valuable for learners to consider:

- Constraints:
  - What constraints there are for different types of media product.
  - How constraints impact production and reception.
- Audiences and users:
  - What types of audience there are?
  - Developments in audience needs.
  - How the audiences experience work.

Technical skills

Guidance on covering the technical skills content

The technical skills content for Module A: Exploring and Developing Creative Media Skills allows for any type of programme across media disciplines.

In order to support teachers, we have included the following categories of Technical Skills in Module A.

- Moving image
- Character and environment
- Experience
- Sound
- Graphic and lens
- Text

All Technical Skills content in Module A is indicative. You should select content relevant to the disciplines learners are working in. It is not mandatory for learners to cover all of the content in all of the areas, or all content within a specific category of Technical Skills.

For example, a video and television programme may include content such as those highlighted across different categories below.

- **Moving image**

Learners can explore technical skills relating to areas such as film, television, video, animation and motion graphics.

  - Constructing narrative, e.g. continuity, non-continuity, montage, single/multi-strand, master shots, establishing shots, cutaways, shot/reverse shot, eyeline match, action match, cross-cutting, parallel editing, juxtaposition, mise en scène, sequencing.
  - Production, e.g. single camera, multi camera, lens, tripod, cables, storage.
  - Editing techniques, e.g. transitions, layers, pace, slow motion, split screen, titles, rough cut, final cut, incorporating/synchronising audio.
  - VFX, e.g. motion capture, chroma keying, motion tracking, mattes, effects such as glows, explosions, compositing.
  - Animating, e.g.:
    - types (stop frame, armatures, claymation, cel, digital), key frame, onion skinning, text and graphics, animated cameras and lighting, character movement (walk cycles, expressions)
    - kinematics, particle systems, real-world physics, collisions, object hierarchy, pivot points.
  - Lighting, e.g. spot, flood, three/four-point, direction, high/low key, natural/artificial, white balance, studio/location, reflectors, colour gels, colour temperature.
  - Output, e.g. platform, format, aspect ratio, safe areas, resolution, frame rate, colour mode, render.

- **Sound**

Learners can explore technical skills relating to areas such as radio, sound design, soundtrack, installation and sound effects.

  - Digital audio, e.g. sample rate, bit depth, channels.
  - Constructing narrative, e.g. continuity, linear/non-linear, arrange.
  - Sound types, e.g. diegetic, non-diegetic, music, atmospheric, Foley, sound effects, dialogue, voiceover, adaptive, triggered sound events.
  - Quality, e.g. acoustics, proximity, levels, metering, ambiance, background noise, dynamics.
  - Capture, e.g. microphone types and placement, studio, location.
  - Production, e.g. editing, sequencing, mixing, effects, multitrack, setting and adjusting levels, normalising, balance, condense, equalising, exporting, sound spaces, graphic manipulation.

Teaching teams

Teaching teams and individual responsibilities

While there are numerous ways teaching could be divided among the team, the five common assessment criteria are not separable and rely on each other to be demonstrated. Key considerations when planning the programme across your teaching teams include the following.

Putting it all together

There are many ways to resolve this, but these generally fall into two main categories:

- all teachers to teach their own specialisms in isolation and simultaneously
- all teachers teach assignments together in an integrated way.

The example scenarios below show how a number of teachers on the programme might work.

Example 1: Collaborative team teaching

Assignments are devised as a team, considering what each teacher can contribute. Skills are taught in a synthesised way, with learners integrating different specialist skills within each assignment. Deadlines are agreed and learner progress on the programme is monitored through regular discussions and shared tracking data. Summative assessment of each assessment unit is carried out holistically as a teaching team, positively rewarding consistent strengths shown by learners across different specialist areas. This requires a flexible approach and regular communication between teachers.

Assessment unit A1	**Term 1**			**Term 2**
Media studies teacher Video teacher Graphics teacher Web teacher	multidisciplinary assignment with input from all teachers	multidisciplinary assignment with input from all teachers	multidisciplinary assignment with input from all teachers	multidisciplinary assignment with input from all teachers

Example 2: Independent teaching

Each teacher sets and manages their own projects with time frames negotiated across the teaching team. Feedback is given on the development of specialist skills. Learners will have multiple projects and deadlines to manage and consideration will need to be given to how learners will be able to synthesise skills across the programme. Assessment is carried out by each teacher independently, and summative assessment of each assessment unit is carried out holistically as a teaching team, positively rewarding consistent strengths shown by learners across different specialist areas.

Assessment unit A1	Term 1	Term 2
Media studies teacher	series of media studies assignments	
Video teacher	series of specialist video assignments	
Graphics teacher	series of specialist graphics assignments	
Web teacher	series of specialist web assignments	

Team teaching assignments

Here are some ideas of multidisciplinary assignments and how teachers can work together on the same assignments.

Branding and video assignment

- Media studies teacher develops underpinning knowledge of theories
- Graphics teacher develops assets to use in the work
- Video teacher develops overall video product
- Sound teacher develops audio for the production.

Graphics and web assignment

- Media studies teacher develops underpinning knowledge of theories
- Graphics teacher develops UI design skills to host materials
- Video teacher develops online content for site
- Web teacher develops coding and content management skills.

Podcast assignment

- Media studies teacher develops underpinning knowledge of theories
- Sound teacher develops audio materials
- Graphics teacher develops advertising materials for a podcast.

Game assignment

- Media studies teacher develops underpinning knowledge of theories
- Animation teacher develops an animatic
- Graphics teacher develops character and environment assets
- Game teacher develops game engine.

Integrating skills

Skills learnt in each assessment unit will be refined as learners progress, which is why, for example, the content for assessment units A1, A2 and A3 is shared in Module A. It is valuable for learners to go over the content repeatedly in different ways and in increasing depth as they progress through an assessment unit. This also provides opportunities for developing skills for future assessment units.

Integrating portfolio skills in A1

Evidence for A1 will likely be a body of work from several assignments and practical exercises. Learners will need some guidance on how to select work that best evidences their skills against the assessment criteria and submit work in formats that best reflect the nature and qualities of their work. These skills can be left to the end of A1 or, alternatively, all assignments within A1 could expect learners to select and prepare work for presentation.

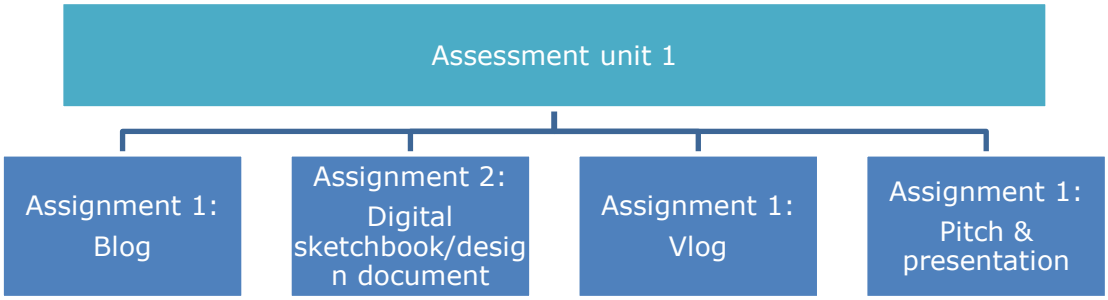
Preparing the summative portfolio as the learner progresses

Assignment 1 with portfolio submission
Assignment 2 with portfolio submission
Assignment 3 with portfolio submission

Having a final assignment for the summative portfolio

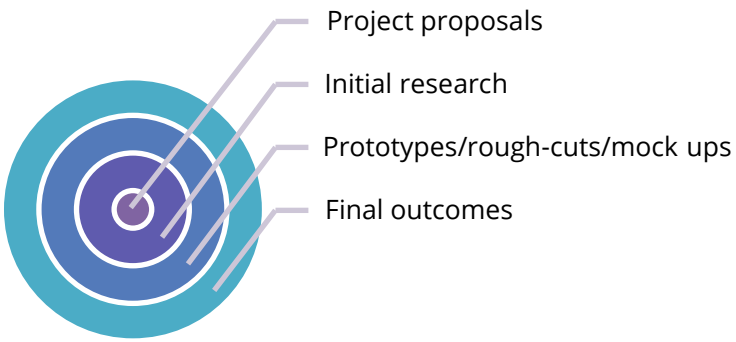
Integrating recording skills in A1

Sketchbooks may be a conventional space for developing work for assignments. However, learners can benefit from using different platforms and formats for recording development. One way to do this is to expect a different format for each assignment, for example:



Integrating presentation skills

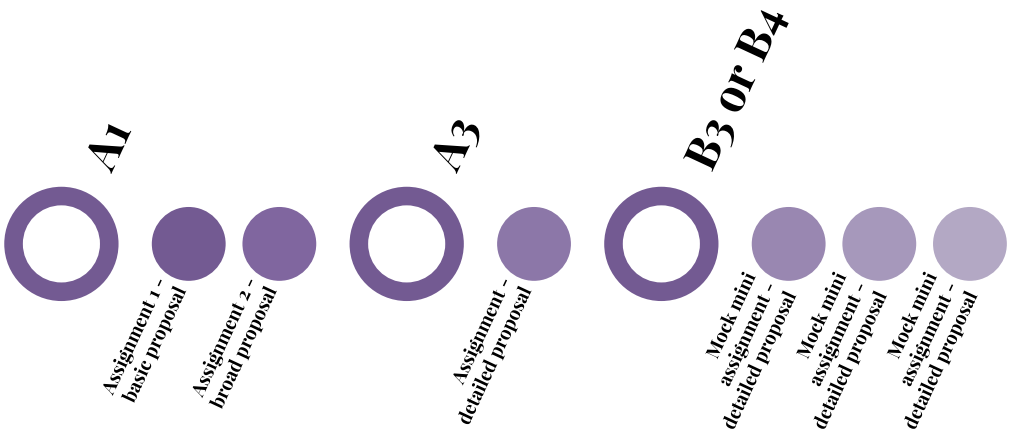
Presentations of work don't just have to be for outcomes. They are useful for structuring assignments and ensuring deadlines are met. Tasks in assignments could include presentations for:



Integrating project proposal skills for B3 or B4 into A1 and A3

B3: Creative industry response and B4: Extended Creative Industry Response, try to prepare learners for industry experience where their project management needs to be organised with significant forethought. In order to do this, learners need to produce a project proposal.

This may be a big jump for learners, and it is advisable to prepare them for this type of professional practice. It is possible to start embedding project proposal skills through embedding project proposal tasks within assignments. The number of assignments in assessment units is up to you, but the following indicates how you may build up the proposal skills.


A1
Assignment 1 – basic proposal
Assignment 2 – broad proposal
A3
Assignment – detailed proposal
B3 or B4
Mock mini assignment – detailed proposal
Mock mini assignment – detailed proposal
Mock mini assignment – detailed proposal

Integrating advanced skills development in B3 or B4

B3: Creative industry response and *B4: Extended Creative Industry Response* both have a significant amount of guided learning hours (GLH) (270 GLH or 360 GLH respectively). The GLH given to these units reflect the need for learners to develop advanced skills in line with the teaching content in Module B. In order to do this, you may want to set a range of workshops and classes to develop learners' skills further, while at the same time preparing them for the summative assignment for B3 or B4.

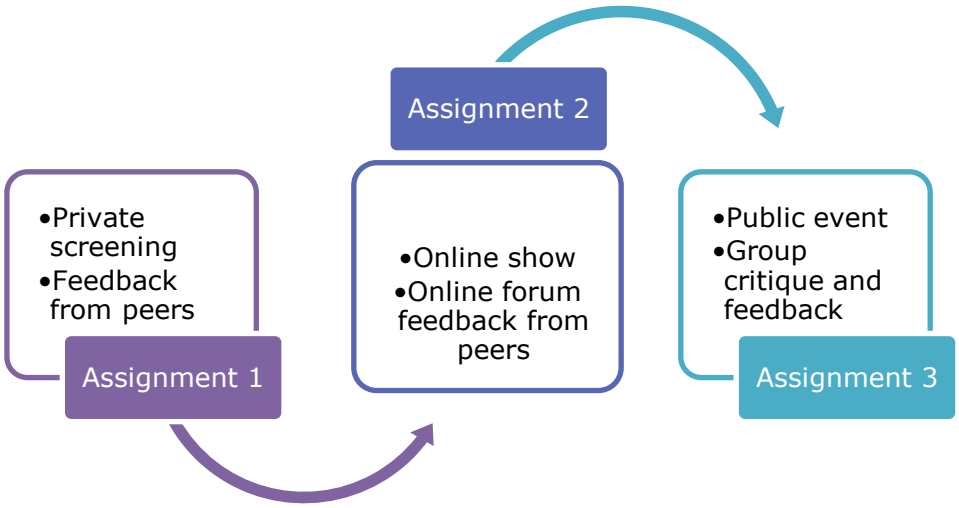
One way to do this is to use a series of short assignments in useful specialist areas to broaden and deepen skills, using these as a way of revising and preparing for the summative assignment. These will not be submitted for the summative assessment but are incredibly useful to develop skills. How much time you spend developing skills before the summative assignment will depend on:

- How well learners are prepared for the summative assignment
- The specialist skills learners still need to develop after the first year
- The length of time your learners will be able to sustain engagement with a summative assignment.

Integrating final show skills

Final shows or screenings are a fantastic way of engaging the public as an audience and creating a forum for feedback. They help instil a clear and defined timetable for production and move work into a public sphere. These are often left until the end of the course, but this can cause issues as learners may not have practised the skills required.

One way to support them would be to include a show or screening at the end of each assignment throughout the year. This doesn't have to be a large-scale show that interrupts the studio space or teaching significantly and could just be for their peers and teachers. Any opportunity to think about how work is presented and communicated is useful.



These mini shows can be useful for critiques and discussions. These can take increasingly more professional forms in order to develop communication skills. For example, early shows of work can include post-it note feedback with a single area of strength and an area for development from everyone in the class. Later events can include stand-up discussions as learners develop confidence, potentially even including employers.

Pearson Set Assignments

For all sizes of the qualification, Subsidiary Diploma, Foundation Diploma, Diploma and Extended Diploma, learners will be required to take A2, the mandatory Pearson Set Assignment for Module A, which focuses on responding to a brief. This means learners can specialise and focus on elements of the creative process.

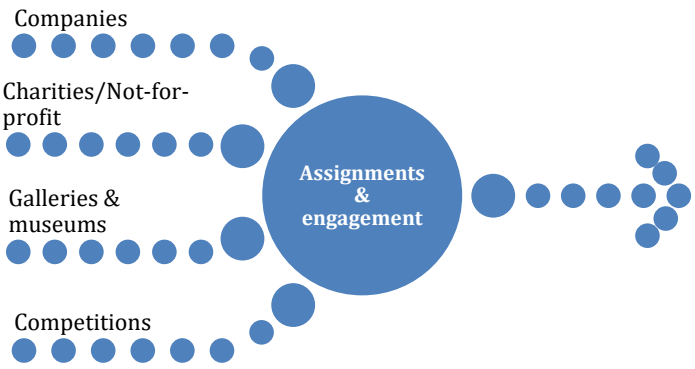
Learners studying for the Extended Diploma will be required to take an additional Pearson Set Assignment as part of their *B2: Personal Investigation* assessment unit.

All units are internally assessed by centres and subject to external verification by Pearson as part of the standards verification quality assurance process. However, units A2 and B2 have a higher control as they are assessed by a Pearson Set Assignment, i.e. Pearson sets and releases the assignment, which centres use to assess learners.

Two Pearson Set Assignments will be released each academic year for each of the units and centres are free to timetable the assessment to take place whenever they feel is appropriate for their learners. Centres are also free to decide which of the briefs to use for their learners but must keep the alternate brief secure in case they need to make use of this to provide resit opportunities for any learners.

Both of the Pearson Set Assignments are 90 guided learning hours (GLH) with 15 hours of supervised time in which learners will produce their final response to the brief. Once learners have been issued with the brief, they should work independently to produce the evidence for submission.

Employer engagement



These qualifications are vocational and designed to prepare learners for careers in media.

Whilst not a requirement of the qualifications, employer engagement is an invaluable way for learners to experience the types of project constraints, client and audience needs and workplace practice they will encounter in their careers.

There are many ways to involve employers that can increase levels of motivation, instil focus and improve professional practice. Ideally, all learners will experience some form of employer engagement within the programme, such as:

- Real assignment briefs
- Co-written assignment briefs
- Work experience
- Supporting assessment
- Feedback on learner work
- Visiting speakers and masterclasses
- Workplace visits
- Presentations to employers
- Employer observation of activities

Employer engagement ideas

Companies

- Current or previous assignment briefs
- Workplace visits or work experience
- Visiting speakers, masterclasses or input on assessment
- Partnerships in programme design

Charity or not-for-profit organisations

- Often have a cause that needs greater public awareness or support
- Increase inclusivity, equality and diversity
- Opportunities for work to be displayed at locations or online initiatives
- Opportunities for charitable work and events

Galleries and museums

- May have an actual space for showing work
- Have an actual programme of displays that learners can respond to
- Often have dedicated education officers to work with

Competitions

- Provide specific constraints for work
- Can be adapted to an assignment with guidance on how to cover the criteria
- Can motivate learners in order to submit work for real competitions
- Potentially used for differentiation or extracurricular projects

Evidence

Summative evidence for assessment units

Learners are not expected to submit all of the work from the assessment units. They should develop a professional approach to selecting and presenting work that demonstrates their skills across the five assessment criteria.

- A1 is a portfolio that can include a range of assignments/workshops.
- A2 is a portfolio for a single Pearson Set Assignment.
- A3 is a portfolio for a single assignment.
- B1 is a portfolio that can include a range of assignments/workshops.
- B2 is a portfolio for a single Pearson Set Assignment.
- B3 or B4 is a portfolio and proposal for a single assignment.

Portfolio formats

Learners will submit a portfolio of work at the end of each assessment unit. The work must be clearly recorded, organised and presented in the most appropriate format to reflect the qualities of the work in either a physical or digital/online portfolio. Portfolios of work and outcomes may also be presented in a final show/video/broadcast/demonstration.

You can help to define formats your learners might use for submitting evidence that best reflects their type of practice. For example, a publishing learner may need an A2 portfolio of images. A video learner may need an online showreel and blog. A games learner may need an online portfolio with images and video of game play. Alternatively, a learner may have both a physical portfolio for some work but a digital/online portfolio for other work produced. Whatever the format, portfolios should be developed to reflect professional practice, showing understanding of appropriateness for entry into industry or access to HE.

Types of evidence could include:

- Images, links to websites, showreels
- Written annotation/commentary
- Presentations, audio recordings, video files/clips
- Planning, pre-production materials and research.

Non-practical media work evidence

There may be some evidence that would not normally sit in a portfolio. In these cases, learners should incorporate this evidence as well as possible into the portfolio, by including clear links and instructions for the assessor. This may include work such as:

- Observations and statements from employers
- Video records of presentations, pitches or mock interviews
- Essays or written work.

Feedback

Guidance on using feedback

Feedback is an essential part of the learning process and formative feedback is essential for the development of learners. However, it is important that work learners submit for assessment is carried out independently.

Teachers should keep in mind several key concepts relating to formative feedback.

Feedback during teaching and preparation – teachers will need to introduce concepts and skills for learners to develop. During teaching, you are using your best professional judgement about the nature, quantity and level of feedback. Such as identifying areas for learner focus and progression, feedback on development of skills (such as practise workshops) and feedback on how to improve study skills.

Feedback during assessment – the work learners produce that is submitted for assessment should be their own. They will need to make overall decisions about how to respond to assignments and what specific actions to take. While learners are producing work, they are going to submit for summative assessment, you can continue to give general feedback and support, particularly around the development of knowledge. This would include guidance on an approach to the assignment, confirmation of deadlines and what the criteria are. However, you should refrain from telling learners what specific direction to take. Notice that the distinction here is that learners should be encouraged to reflect on their ideas and consider their next step, thus making personal decisions.

Feedback following assessment – on the assessment record, teachers should give feedback on the criteria achieved/not-achieved. This should cover what has been done well and what needs improvement, general behaviour and what the learner could have drawn on. It should not provide a list of instructions on how to achieve a higher grade.

A1 Scheme of Work (SoW)

The following is a suggestion of how to plan *A1: Skills Development*. This plan integrates the teaching of skills with the assignments. You can adapt this suggested SoW in any way you like to suit your needs, such as:

- switch the types of assignment to suit the programme focus
- remove or add assignments
- give more time to induction and preparation.

Weeks 1-2: Induction and preparation for assignments

- Induction:
    - How to interpret briefs
    - Research methods, analysis and interpretation
    - How to reflect
    - Introductions to workshops and health and safety

Weeks 4-7: Moving image assignment

- Briefing and background research
- Critical and contextual studies
- Video workshops with techniques and problem solving:
    - Pre-production
    - Studio and location production techniques
    - Post-production techniques

Weeks 8-11: Radio assignment

- Briefing and background research
- Critical and contextual studies
- Audio workshops with techniques and problem solving:
    - Pre-production
    - Audio production techniques
    - Live broadcasting

Weeks 12-15: Publishing

- Briefing and background research
- Critical and contextual studies
- Graphics workshops with techniques and problem solving:
    - Pre-production
    - Layout, typography, image manipulation
    - Publishing

Weeks 16-18: Portfolio/showreel workshops

- Exploring ways of presenting work
- Practical presentation and communication techniques

A2 Scheme of Work

The following is a suggestion of how to plan *A2: Responding to a Brief*. This outline identifies the type of activities learners should be undertaking independently in response to the Pearson Set Assignment. The plan includes the period of supervised assessment as required by the Pearson Set Assignment.

Weeks 19-20: Briefing and informing ideas

- Issue Pearson Set Assignment to learners
- Interpreting the brief
- Investigating existing work
- Generating and informing idea
- Agreeing intentions with the tutor
- Sourcing and interpreting relevant information

Weeks 21-22: Development

- Developing ideas through experimenting, testing and review
- Exploration of relevant media, materials, techniques and processes in relation to intentions

Weeks 23: Production of final outcome (supervised assessment – 15 hours)

- Producing the final outcome for the client brief based on your research and development

Weeks 24: Presentation of work

- Creating a portfolio of work that is organised and presented in the most appropriate physical or digital format to reflect the qualities of the project

A3 Scheme of Work (SoW)

The following is a suggestion of how to plan *A3: Creative Project*. This outline includes a period of further skills development before starting the assignment brief. You can adapt this suggested SoW in any way you like to suit your needs, such as:

- remove the skills development at the start if these have been sufficiently developed through A1 and A2
- allocate extra weeks to this unit
- allow more time for specific aspects of the assignment.

Weeks 25-28: Skills development

- Feedback on A1 and A2
- Development of skills areas that need improvement
- Professional practice and problem solving for managing own project

Weeks 29-30: Briefing and informing ideas

- Briefing and background research
- Investigation, observation and contextual analysis
- Ideas generation sharing and feedback

Weeks 31-32: Problem solving and development

- Technical skills practice and prototyping/drafting/mock-ups/pre-production
- Testing, feedback
- Reflection and revision

Weeks 33-34: Production/making

- Making/production
- Editing/refinement/post-production

Weeks 35-36: Presenting

- Exploring ways of presenting work
- Presentation/show

B1 Scheme of Work (SoW)

The following is a suggestion of how to plan *B1: Personal Progression*. You can adapt this suggested SoW in any way you like to suit your needs, such as:

- extend the period of time and run alongside B2
- allow more time for specific aspects of the assignment.

Week 1: Progression seminars and lectures

- Feedback on 1st year
- Briefing
- Personal skills audit and skills targets

Week 2: The industry

- Review of creative industry and industry makeup
- Employer expectations
- Jobs, roles and progression opportunities

Weeks 3-4: Progression materials

- Analysis of professional and personal promotion materials
- Technical skills workshops for creating progression materials
- Selecting and recording work
- Developing a personal style

Week 5: Mock interviews progression materials

- Individual mock interviews
- Organisation and communication skills for progression materials

Week 6: Presentations

- Presentations on:
    - Progression plans and achievements
    - Personal portfolios/showreel

B2 Scheme of Work

The following is a suggestion of how to plan *A2: Personal Investigation*. This outline identifies the type of activities learners should be undertaking independently in response to the Pearson Set Assignment. The plan includes the period of supervised assessment as required by the Pearson Set Assignment.

Weeks 7-10: Briefing and personal investigation

- Issue Pearson Set Assignment to learners
- Interpreting the brief
- Agree investigation with the tutor
- Investigate historical and contemporary work related to the topic practically and theoretically
- Make connections between the topic and wider contexts such as historical, social, economic, political, geographic, cultural, relationship to other relevant work
- Explore development of personal response(s) to the topic

Weeks 11: Personal response (supervised assessment – 15 hours)

- Create personal response(s) in any specialism

Weeks 12: Presentation of investigation

- Create a portfolio of work that is organised and presented in the most appropriate physical or digital format to reflect the qualities of the investigation

B3 or B4 Scheme of Work (SoW)

The following is a suggestion of how to plan *B3: Creative Industry Response* or *B4: Extended Creative Industry Response*. This outline includes a period of further skills development before starting the summative assignment through a series of mock mini assignments. You can adapt this suggested SoW in any way you like to suit your needs, such as:

- extending the assignment period for more GLH
- having more or less mock projects
- allow more time for specific aspects of the assignment.

Weeks 13-16: Mock mini project 1

- Advanced skills development mini project as mock for B3 or B4
- Presentation of outcome

Weeks 17-20: Mock mini project 2

- Advanced skills development mini project as mock for B3 or B4
- Presentation of outcome

Weeks 17-19: Mock mini project 3

- Advanced skills development mini project as mock for B3 or B4
- Presentation of outcome

Weeks 21-23: Briefing and proposals

- Briefing
- Advanced research skills and background investigation
- Writing proposals
- Negotiation and agreement of proposal
- Presentations of proposal and intentions

Weeks 24-30: Personal project development

- Learner-centred mentoring

Weeks 31: Mid-development review

- Presentations of development work

Weeks 32-33: Personal project development and outcomes

- Production of outcomes and how to present work to the public
- Final show support materials (e.g. statements, business cards, catalogue)

- Creation of portfolio of B3 or B4 work to support final show

Weeks 34-36: End of year show

- Organisation and creation of final show/presentations

Appendix A

Mapping units in the QCF qualification

This mapping document is designed as a guide to indicate where the unit content identified within the unit specification of the QCF BTEC Nationals in Creative Media Production can be mapped to the new Pearson BTEC International Level 3 Creative Media qualification.

This document should act as a guide only and centres are advised to consider how current delivery approaches can be adapted to fit in with the new specification. Due to the way the creative process works, there is a natural creative cycle involving: research (primary, secondary, audience), experimentation, pre-production, production and post-production activities. Variations of this process are inherent across many of the QCF units and the same approach can easily be applied to all assessments in the new specification.

Section 1 - Mandatory Units

All mandatory units from all sizes of the QCF specification have been mapped at learning outcome level to indicate where the unit content can be delivered and assessed in the new specification.

2010		2019	
Unit	**Learning outcome**	**Assessment**	**Content area**
1. Pre-production Techniques for the Creative Media Industries	1 Understand requirements for a specific media production	A1	Informing ideas
	2 Be able to prepare pre-production documentation for a specific media production	A1	Professional practice
	3 Be able to apply pre-production planning for a specific media production	A2 A3 B2 B3 or B4	Professional practice
2. Communication Skills for Creative Media Production	1 Be able to extract information from written sources	A1	Informing ideas
	2 Be able to create a report in a media production context	A1	Professional practice Communication
	3 Be able to pitch a media production proposal using appropriate technology	A2 A3 B2 B3 or B4	Technical skills Professional practice Communication
3. Research Techniques for the Creative Media Industries	1 Understand the nature and purposes of research in the creative media industries	A1	Informing ideas
	2 Be able to apply a range of research methods and techniques	A1	Informing ideas
	3 Be able to present results of research	A1	Professional practice Communication

4. Creative Media Production Management Project	1 Be able to originate, develop and research an idea for a media product	A2 A3 B2 B3 or B4	Informing ideas Problem solving
	2 Be able to pitch a proposal for a media product	A2 A3 B2 B3 or B4	Professional practice Communication
	3 Be able to manage a production process to create a media product	A2 A3 B2 B3 or B4	Technical skills Professional practice
5. Working to a Brief in the Creative Media Industries	1 Understand the requirements of working to a brief	A1	Informing ideas Professional practice
	2 Be able to develop a planned response to a brief	A2 A3 B2 B3 or B4	Problem solving
	3 Be able to apply a response to a brief	A2 A3 B2 B3 or B4	Problem solving Professional practice
	4 Be able to review work on completion of a brief	A2 A3 B2 B3 or B4	Problem solving Professional practice
6. Critical Approaches to Creative Media Products	1 Understand how media producers define audiences for their products	A1	Informing ideas
	2 Understand how media producers create products for specific audiences	A1	Informing ideas Problem solving
	3 Understand how media audiences respond to media products	A1	Informing ideas Problem solving
	4 Be able to develop responses to media products	A2 A3 B2 B3 or B4	Problem solving
7. Understanding the Creative Media Sector	1 Understand the structure and ownership of the media sector	B1	Professional practice Informing ideas Problem solving
	2 Understand ethical and legal constraints within the media sector	A1	Informing ideas Professional practice
	3 Understand the regulation of the media sector	A1	Informing ideas Professional practice
	4 Know about employment opportunities and job roles in the media sector	B1	Informing ideas Problem solving
	5 Be able to prepare personal career development material	B1	Technical skills Professional practice

Section 2 - Optional units (Specialist)

A selection of optional units (Specialist) from all sizes of the QCF specification have been mapped at learning outcome level to indicate where the unit content and assessment criteria can be delivered and assessed in the new specification. There is at least one unit from each of the specialist pathways and this can be used to inform mapping of all other units within the specification.

2010		**2019**	
Unit	**Learning outcome**	**Assessment**	**Content area**
22. Single Camera Techniques	1 Understand the features of single camera production	A1	Technical skills
	2 Be able to plan a single camera production	A2 A3 B2 B3 or B4	Problem solving Technical skills
	3 Be able to apply single camera techniques in a production	A2 A3 B2 B3 or B4	Technical skills
39. Scriptwriting for Radio	1 Understand the conventions of scriptwriting for different radio genres	A1	Informing ideas
	2 Be able to originate and develop different radio scripts using appropriate expressive skills	A1	Problem solving Technical skills Communication
	3 Be able to edit written copy for different contexts and audiences	A1	Problem solving Technical skills
48. Music Recording	1 Understand production characteristics of music recordings	A1	Technical skills
	2 Be able to mic up musical instruments in different recording situations	A1	Technical skills
	3 Be able to record music from different sources for specific contexts	A1	Technical skills
	4 Be able to mix and remix music recordings from different sources	A1	Technical skills
51. Page Layout and Design	1 Be able to edit and process text to meet a brief	A1 A2 A3 B2 B3 or B4	Technical skills
	2 Be able to source images to meet a brief	A2 A3 B2 B3 or B4	Technical skills
	3 Be able to prepare images to meet a brief	A2 A3 B2 B3 or B4	Technical skills
	4 Be able to design and produce page layout to meet a brief	A2 A3 B2 B3 or B4	Technical skills
65. Web Animation for Interactive Media	1 Understand uses and principles of web animation	A1	Informing ideas Professional practice
	2 Be able to devise web animation	A1	Problem solving Technical skills

	3 Be able to create web animation following industry practice	A2 A3 B2 B3 or B4	Technical skills Professional practices

72. Computer Game Design	**1 Understand the principles of game design**	**A1**	Informing ideas Technical skills
	2 Be able to generate ideas for a game concept	A2 A3 B2 B3 or B4	Problem solving Informing ideas
	3 Be able to prepare game design documentation	A2 A3 B2 B3 or B4	Professional practice Communication Problem solving Technical skills
	4 Be able to present a game concept to stakeholders	A2 A3 B2 B3 or B4	Communication